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An Evening with

Buczynski

FRIDAY, 16 JANUARY 98
8:00PM
WALTER HALL
EDWARD JOHNSON BUILDING
FACULTY OF MUSIC
UNIVERSITY OF TORONTO

A Concert of the 2nd Annual New Music Festival

The August Collection – 24 Preludes for Piano (1987)

I	*Maestoso*
II	Delicately—a sound within a sound
III	*Presto con fuoco*—brilliant and digital in character
IV	Litanies
V	*Vivace*—Right hand only, tremolo
VI	Left hand only—jumping octaves
VII	—sweet and nostalgic (like Chopin's 7th)
VIII	—spatial, with short bursts
IX	—incessant
X	With a bounce—elusive gesture
XI	*Prestissimo*—crescendo & decrescendo
XII	Reverberation
XIII	With exuberance—virtuosity at its highest
XIV	*Molto espressivo*—echoing
XV	*Leggiero*—wide-spaced intervallic shapes
XVI	*Cantabile—Tempo di cadenza*
XVII	*Maestoso*—bell-like
XVIII	—lyric figuration interspersed with slow-moving chords
XIX	*Scherzino*—fluttering
XX	*Molto sostenuto e legato*—melodic extensions over a slow-ascending chromatic bass
XXI	Swing it!—swinging bass line with a kind of blues over it
XXII	—a distant recall of Nox. XVII & IV
XXIII	Flight of fancy
XXIV	*Maestoso*

Walter Buczynski, *piano*

—intermission—

The Years were 1946 - 1951 (1995)

1.	The Fox and the Cat	John Cunningham
2.	The Tiger	William Blake
3.	Cargoes	John Masefield
4.	Indian Summer	Wilfred Campbell
5.	The Bridge of Sighs	Thomas Hood
6.	The Spires of Oxford	Winifred M. Letts
7.	An Elegy on the Death of a Mad Dog	Oliver Goldsmith
8.	On First Looking into Chapman's Homer	John Keats
9.	Maple Bloom	J.E.H. MacDonald
10.	In Flanders Field	John McCrae
11.	The Lake Isle of Innisfree	W.B. Yeats

Bruce Kelly, *baritone*
Walter Buczynski, *piano*

1. **THE FOX AND THE CAT**—*J. Cunningham*

The fox and the cat, as they travelled one day,
With moral discourses cut shorter the way:
"'Tis great," says the fox, "to make justice our guide!"
"How god-like is mercy!" Grimalkin replied.

Whilst thus they proceeded, a wolf from the wood,
Impatient of hunger, and thirsting for blood,
Rushed forth—as he saw the dull shepherd asleep—
And seized for his supper an innocent sheep.
"In vain, wretched victim, for mercy you bleat,
When mutton's at hand," says the wolf, "I must eat."

Grimalkin's astonished!—the fox stood aghast,
To see the fell beast at his bloody repast.
"What a wretch," says the cat, "'Tis the vilest of brutes'
Does he feed upon flesh when there's herbage and roots?"
Cries the fox, "While our oaks give us acorns so good,
What a tyrant is this to spill innocent blood!"

Well, onward they marched, and they moralized still,
Till they came where some poultry picked chaff by a mill
Sly Reynard surveyed them with gluttonous eyes,
And made, spite of morals, a pullet of his prize.
A mouse, too, that chanced from her covert to stray,
The greedy Grimalkin secured as her prey.

A spider that sat in her web on the wall,
Perceived the poor victims, and pitied their fall;
She cried, "Of such murders, how guiltless am I!"
So ran to regale on a new-taken fly.

2. **THE TIGER**—*William Blake*

Tiger, tiger, burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder and what art
Could twist the sinews of thy heart?
And, when thy heart began to beat,
What dread hand and what dread feet?

What the hammer? What the chain?
In what furnace was thy brain?
What the anvil? What dread grasp
Dare its deadly terrors clasp?

When the stars threw down theirs spears
And watered heaven with their tears,
Did He smile His work to see?
Did He who made the lamb make thee?

Tiger, tiger, burning bright
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

3. CARGOES—*John Masefield*

Quinquereme of Nineveh from distant Ophir,
Rowing home to a haven in sunny Palestine,
With a cargo of ivory,
And apes and peacocks,
Sandalwood, cedarwood and sweet white wine.

Stately Spanish galleon coming from the Isthmus,
Dipping through the Tropics by the palm-green shores,
With a cargo of diamonds,
Emeralds, amethysts,
Topazes, and cinnamon, and gold moidores.

Dirty British coaster with a slat-caked smoke-stack,
Butting through the Channel in the mad March days,
With a cargo of Tyne coal,
Road-rails, pig-lead,
Firewood, iron-ware, and cheap tin trays.

4. **INDIAN SUMMER**—*Wilfred Campbell*

Along the line of smoky hills
The crimson forest stands,
And all the day the blue-jay calls
Throughout the autumn lands.

Now by the brook the maple leans
With all his glory spread,
And all the sumachs on the hills
Have turned their green to red.

Now by great marshes wrapt in mist,
Or past some river's mouth,
Throughout the long, still, autumn day
Wild birds are flying south.

5. **THE BRIDGE OF SIGHS**-*Thomas Hood*

Take her up tenderly,
Lift her with care;
Fashioned so slenderly,
Young, and so fair!

Touch her not scornfully;
Think of her mournfully,
Gently and humanly;

Who was her father?
Who was her mother?
Has she a sister?
Had she a brother?

Or was there a dearer one
Still, and a nearer one
Yet, than all other?

In she plunged boldly –
No matter how coldly
The rough river ran –
Over the brink of it,
Picture it – think of it,
Dissolute Man!
Lave in it, drink of it,
Then, if you can!

Take her up tenderly,
Lift her with care;
Fashioned so slenderly,
Young, and so fair!

6. **THE SPIRES OF OXFORD**—*Winifred M. Letts*

I saw the spires of Oxford
As I was passing by,
The gray spires of Oxford
Against the pearl-gray sky.
My heart was with the Oxford men
Who went abroad to die.

The years go fast in Oxford,
The golden years and gay,
The hoary Colleges look down
On careless boys of play.
But when the bugles sounded
They put their games away.

They left the peaceful river,
The cricket-field, the quad,
The shaven lawns of Oxford,
To seek a bloodier sod—
They gave their merry youth away
For country and for God.

God rest you, happy gentlemen
Who laid your good lives down,
Who took the khaki and the gun
Instead of cap and gown.
God bring you to a fairer place
Than even Oxford town.

7. **AN ELEGY ON THE DEATH OF A MAD DOG**—*Oliver Goldsmith*

Good people all, of every sort,
Give ear unto my song;
And if you find it wondrous short,
It cannot hold you long.

In Islington there was a man,
Of whom the world might say,
That still a godly race he ran
When'er he went to pray.

A kind and gentle heart he had,
To comfort friends and foes;
Then naked every day he clad,
When he put on his clothes.

And in that town a dog was found,
As many dogs there be,
Both mongrel, puppy, whelp, and hound,
And curs of low degree.

This dog and man at first were friends;
But when a pique began,
The dog, to gain his private ends,
Went mad, and bit the man.

Around from all the neighbouring streets
The wondering neighbours ran,
And swore the dog has lost his wits.
To bite so good a man.

The wound it seemed both sore and sad
To every Christian eye:
And while they swore the dog was mad,
They swore the man would die.

But soon a wonder came to light,
That showed the rogues they lied;
The man recovered of the bite,
The dog it was that died.

8. **ON FIRST LOOKING INTO CHAPMAN'S HOMER**—*John Keats*

Much have I travelled in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-browed Homer ruled as his demesne;
Yet did it I never breathe its pure serene
Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into the his ken;
Or like stout Cortez when with eagle eyes
He stared at the Pacific - and all his men
Looked at each other with a wild surmise–
Silent, upon a peak in Darien.

9. **MAPLE BLOOM**—*J. E. H. MacDonald*

In a green lacy bloom
The old maple tree
Lifts over the pavement
A fair mystery.

It reaches and swings
To the rushing of cars,
It glows to the street lamps,
And fades to the stars.

It the harsh traffic
Still bringing to birth
By pavement and building
The sweetness of earth–
The hidden, enduring
Sweetness of earth.

10. **IN FLANDERS FIELDS**—*John McCrae*

In Flanders fields the poppies blow
Between the crosses row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hand we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

11. **THE LAKE ISLE OF INNISFREE**—*William Butler Yeats*

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean rows will I have there, a hive for the honey bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping
Slow,
Dropping from the veils of the morning to where the
cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the
Shore;
While I stand on the roadway, or on the pavements gray,
I hear it in the deep heart's core.

Bruce Kelly enjoys an active career in opera and concert both in Europe and in his native Canada.

Among the many roles performed in Europe, which included debuts in Strasbourg, Nice and Avignon, France, and Moscow, Russia, are those of Silvio *(I Pagliacci)*, Mercutio *(Romeo et Juliette)*, Lescaut *(Manon Lascaut)*, Paulo *(Simon Boccanegra)*, Vitilius *(Heodiade)*, Ali *(Italiana in Algeri)*, Ping *(Turandot)*, Manuel *(La Vida Breve)*, Paquino *(Goyescas)*, Lescaut *(Bouvleard Solitudes)*, Biterolf *(Tannhauser)*, Clavaroche *(Fortunio)*, Abimelech *(Samson et Dalila)*, Ottokar *(Der Freischutz)*, Sandor *(Zemire et Azor)*, Guglielmo *(Cosi Fan Tutte)*, Marcello *(La Boheme)*, Ernesto *(Il Pirata)*, Speaker *(Die Zauberflote)*, and Sharpless *(Madame Butterfly)*.

In Canada, Bruce Kelly has appeared as guest soloist with numerous orchestras, including the Toronto Symphony Orchestra, Kitchener Waterloo Symphony, Winnipeg Symphony, Edmonton Symphony, Windsor Symphony, Victoria Symphony, Thunder Bay Symphony, Kingston Symphony, Oshawa Durham Symphony, and Newfoundland Symphony. A versatile and accomplished artist, his repertoire covers a wide range of musical genres performed with these orchestras and several choral groups and music festivals throughout the country.

On the Canadian opera scene he has appeared as Eisenstein *(Die Fledermaus)*, The Devil *(Griselidis)*, Henry *(Henry VIII)*, Caoudal *(Sapho)*, Danilo *(The Merry Widow)*, and Prime Minister *(Wiener Blut)* with various companies, including Calgary Opera, Opera Hamilton, Opera Lyra Ottawa, Opera in Concert, Centuries Opera, and Toronto Operetta Theatre.

Some highlights of recent engagements include the role of Marcello *(La Boheme)* with Centuries Opera, that of Van Bett *(Zar und Zimmerman)* with Opera in Concert, *A Rossini Evening* with The Aldeburgh Connection which was broadcast by the CBC, Haydn's *Lord Nelson Mass*, and Mozart's *Vespers* with the Toronto Classical Singers, *An Opera Gala Evening* with the Huntsville Festival of the Arts, *Bel and the Dragon* and Beethoven's *Symphony No.9* with the Kingston Symphony, role of Germont *(La Traviata)* in concert with the Thunder Bay Symphony, that of Falke *(Die Fledermaus)* with Opera Lyra Ottawa, Ullendorf *(The Beggar Student)* with Toronto Operetta Theatre and Elder Son in Britten's *The Prodigal Son* with Festival Canada Ottawa.

A few highlights from upcoming engagements for the current season include the role of Conochar *(Deidre)* with Opera in Concert, A Night in Old Vienna with Toronto Operetta Theatre, the role of Escamillo *(Carmen)* in concert with the Kingston Symphony, An Evening of Operetta with Centuries Opera, the role of Danilo *(The Merry Widow)* in concert with the Thunder Bay Symphony, Healey Willan's Requiem and Other Works with The Cellar Singers, From Classics to the Theatre with the Eastern Ontario Concert Orchestra, Elijah with the Toronto Classical Singers, Beethoven's *Symphony No.9* with the Oshawa Durham Symphony and the role of Thoas in Gluck's *Iphigenie en Tuaride* from Opera in Concert the Kitchener Waterloo Symphony.

Walter Buczynski was born in 1933 in Toronto, where he studied composition with Godfrey Ridout. While honing his craft as a composer, Buczynski also continued his piano studies with Earle Moss in Toronto and the legendary Rosina Lhevinnie of New York City. Although he won a number of CAPAC awar in the early 1950's for his compositions, Buczynski also continued to make his mark as a concert pianist. In 1955, he performed Chopin's Piano Concert in F minor with the Toronto Symphony under the baton of Henry Rzepus; and in 1960 he was the first Canadian ever to compete in the prestigious Chopin Competition in Warsaw. In 1955, Buczynski continued his studies in composition at Aspen with Darius Milhaud, then for two years (1960 – 1962) in Paris with the legendary Nadia Boulanger.

Upon his return to Canada in 1962, he became a teacher of theory and piano at the Royal Conservatory of Music. He is currently Professor of Theory and Composition at the Faculty of Music, University of Toronto. His students have included such outstanding young talents as John Burge, Omar Daniel, and Tim Sullivan. Buczynski's music has been performed by such distinguished Canadian artists as William Aide (Piano), Robert Aitken (flute), Mark DuBois (tenor), Steven Dann (viola), Erica Goodman (harp), Beverly Johnston (percussion), Antonin Kubalek (piano), Joseph Marcello (accordion), Phyllis Mailing (mezzo-soprano), Mary Morrison (soprano), Mark Pedrotti (baritone), Shauna Rolston (cello), among many others. Such ensembles as Arraymusic, the Canadian Brass, the Canadian Electronic Ensemble, Nexus, the Purcell String Quartet, Toronto Consort, and the York Winds have also performed Buczynski's music. Canadian conductors Raffi Armenian, John Avison, Boris and Alexander Brott, Franz-Paul Decker, Victor Feldbrill and Simon Streatfield have all included music by Buczynski on programs with such orchestras as the CBC Festival Orchestra, the CBC Vancouver Orchestra, the CJRT Orchestra, the Hamilton Philharmonic, the Manitoba Chamber Orchestra, the Montréal Symphony, and the Toronto Symphony. In addition to his activities as composer and educator, Buczynski was President of the Canadian League of Composers from 1974-75. He is also an associate of the Canadian Music Centre.

The CBC released a compact disc of Walter Buczynski's *The Autumn Collection: Preludes for Piano*. This performance, by the distinguished pianist Antonin Kuba is available on the CBC Musica Viva label (MVCD 1059). Also on CBC Records is his *Fantasy on themes of the Past* for accordion and strings with Joseph Macerollo. Walter Buczynski has resumed his concert career after a thirteen-year hiatus, giving concerts in Kingston (Queen's University), University of Windsor, and University of Toronto of his own songs and piano music. His collaborators will be singers Lorna MacDonald and Bruce Kelly.